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2019 Indian Hindi-language drama film KalankTheatrical release posterResponded byAbhishek Varman Produced byKaran JoharSajid NadiadwalaHiroo Yash JoharApoorva MehtaWritten byHussain Dalal(dialogue)Script byAbhishek VarmanStory byShibani Bathija[1]StarringMadhuri DixitSonakshi SinhaAlia BhattVarun DhawanAditya Roy KapurSanjay DuttKunal KhemuMusic bySongs :Pritam[2]Rating:Sanchit BalharaAnkit BalharaCinematographyBinod PradhanReeditorad byNamrata RaoProductionkompanjerat Fox Star StudiosDharma ProductionsNadiadwala Grandson Entertainment Distributed byFox Star Studios [3]Release Date April 17, 2019 (2019-04-17)[4] Running time166 minutes[5]CountryIndiaLanguageHindiBudget>150 crore (Note: : includes printing and advertising costs)Box office revenue. ₹146.31 crore[6] Kalank (transl. Stigma or Blemish; Hindi pronunciation: [kələnk]) is a 2019 Indian Hindi-language drama film directed by Abhishek Varman and produced by Karan Johar, Sajid Nadiadwala and Fox Star Studios. It stars Madhuri Dixit, Sonakshi Sinha, Alia Bhatt, Varun Dhawan, Aditya Roy Kapur, Sanjay Dutt, and Kunal Khemu. [7] It is a period drama set in 1945 during the British period before independence. [9] The main shooting of the film began in April 2018 and was released on April 17, 2019[4] on 5,300 screens worldwide, making it the widest Bollywood release of 2019 yet. [10] The worldwide gross collection of the film is ₹146.31 crore. [6] Plot Satya Chaudhry is told by her doctor that she has cancer and will die soon. She goes back to her home village in the Rajputana area and asks her childhood acquaintance, Roop, to accompany her husband, Dev Chaudhry, who runs a liberal newspaper. Roop agrees with the condition that she marry Dev, with whom Satya agrees. Once married, Dev tells Roop that he still loves Satya and that their relationship will only be cordial and platonic. A depressed Roop takes solace in music, which she begins by learning from madam a brothel, Bahaar Begum. She also starts working in her husband's publishing house, to use her education to her advantage. Roop expresses interest in writing about the state of the place where the brothel is located, during which she meets a female smith named Zafar. Zafar wants to exact revenge on his parents, Bahaar Begum and Balraj Chaudhry (who abandoned Zafar after ending their extramarital affair with Bahaar) by seizing Roop, as she is married to Balraj's legitimate son, Dev. Roop mismanages Zafar's intentions and falls in love with him. She also begins to develop a friendship with Dev, much to Satya's pleasure and sorrow. Satya dies after urging Dev to give Roop a chance and to forgive Balraj for his affair. In another attempt to humiliate Balraj, Zafar instigated municipal hatred in his friend, Abdul Khan, by calling for the partition of India on religious lines, such as Balraj and do not support. When Balraj becomes aware of Roop and Zafar's affair, he confronts Bahaar and Zafar. Bahaar, who disagreewith Zafar's strategy, warns Roop. Distraught, Roop consummate her marriage to Dev but insists that she could never love him. As Abdul's political stance gains influence, riots against Hindus and Sikhs in the city take place, during which Chaudhrys decides to flee to Amritsar with the help of Zafar, but not before Saroj, the benevolent maid is brutally stabbed to death. Zafar admits to Roop that he eventually fell in love with her, despite his early intention. When Zafar boards a train, he is stabbed several times with a dagger by Abdul as Roop and Dev flee. Ten years later, Roop and Dev are interviewed about their experiences with Aditya, a journalist documenting the partition. The story ends with Roop remembering Zafar and Roop's inner voice and saying that the color of love and hate is red, but it is love that is often stigmatized or tainted. Cast Madhuri Dixit as Bahaar Begum: Zafar's mother and Balraj's ex-lover[11] Sonakshi Sinha as Satya Chaudhry: Dev's first wife and Roop's friend[11] Sonakshi Sinha as Satya Chaudhry: Dev's first wife and Roop's friend[11] Sonakshi Sinha as Satya Chaudhry: Dev's first wife and Roops friend[11] 12] Alia Bhatt as Roop Chaudhry: Dev's second wife and Zafar's love interest[13] Varun Dhawan as Zafar Chaudhry : Balraj and Bahaar's son, Dev's half-brother and Roop love interest [14] Aditya Roy Kapur as Dev Chaudhry : Balraj's son and Zafar's half-brother, Satya and Roop's husband [15] Sanjay Dutt as Balraj Chaudhry: Zafar and Dev's father Satya and Roop's father-in-law [16] Kunal Khemu as Abdul Khan: Zafar's friend and stabber[17] Pavail Gulati as Aditya: Roop and Dev's interview journalist (special appearance)[18] Achint Kaur as Saroj[18] Pawan Chopra as Dharamp : Roop's father Hiten Tejwani as Ahmed[19] Kiara Advani as Lajjo : Zafar's girlfriend (Special appearance) [20] Kriti Sanon in a special appearance in the song Aira Gaira[21] Production Varun Dhawan and Alia Bhatt promote the film Development The film was conceived by Johar and his father Yash Johar about fifteen years before its release. [22] Actress Sridevi was initially signed up for the role played by Madhuri Dixit. [23] Set designer Amrita Mahal was brought on board to work on the design and structure of the set representing ancient Delhi mohalla with an mahal in Film City, Mumbai. [25] Sajid Nadiadwala, owner and producer of Nadiadwala Grandson Entertainment and Karan Johar was present during the clap shot of Kalank. [26] The cost estimate of the set was reportedly ₹15 crore. [25] Sajid Nadiadwala and Sanjay Dutt come together after 24 years with Kalank. [27] Filming Principal photography began in Film City, Mumbai on April 18, 2018. [28] Madhuri Dixit and Aditya Roy Kapur joined the cast from May 31, 2018. [29] [30] Filming of a with Varun Dhawan, Alia Bhatt and Kiara Advani[31] with almost 500,500 dancers was completed on May 7, 2018. [32] Rehearsals for a second dance issue with Dhawan, Kapur and Kriti Sanon began on May 31, 2018. [31] On June 2, 2018, some leaked stills from the film showed dixit donning an anarkali suit and pasa/jhumar (hair jewelry). [33] Sonakshi Sinha joined the cast from June 14, 2018 for a 15-day film schedule. [34] She is paired with Kapur in the film. [36] The third schedule of filming was postponed due to injuries to Bhatt, Dhawan and Kapur and was rescheduled to begin two weeks later. [37] Sonakshi Sinha has filmed his role in Kalank. [38] Alia Bhatt announced the film, which was wrapped on January 19, 2019. [39] The film's budget has been reported inconsistently. The producers announced a budget of 150 crore,[40][41] which includes print and advertising costs[42] not typically included in budget figures. Other sources published budget estimates in the 80 crore range. [43] [44] Soundtrack Main article: Kalank (soundtrack) The music in the film is composed by Pritam while the lyrics are written by Amitabh Bhattacharya. The first single track Ghar More Pardesiya was released on March 18, 2019, followed by the second single First Class on March 22, 2019 and the third single Kalank – Title Track on March 30, 2019. The fourth and fifth songs, Tabaah Ho Gaye and Aira Gaira, were released on April 9, 2019 and April 13, 2019. The full soundtrack album was released by Zee Music Company on April 14, 2019. [45] Release The film was scheduled for release on April 19, 2019, but for the benefit of extended weekend, the release date was changed to April 17, 2019. [4] A special screening of the film was held to select audiences on April 14, 2019 before its release. [46] Kalank was certified by the British Board of Film Classification and Australian Classification Board with a runtime of 166 minutes and released worldwide on April 17. [47] The film was released on 5,300 screens worldwide, making it the widest Bollywood release of 2019. [10] Home Video The film was made available as VOD on Prime Video in July 2019. [48] Reception Critical response Rachit Gupta of The Times of India finds, Kalank a true work of love that tells a story laced with beautiful moments that will twitch you in your heartstrings. [49] Taran Adarsh rates the film with two stars out of five and although he praised the star actors for their acting, he finds the film disappointing. [50] Writing for NDTV's Saibal Chatterjee, Madhuri Dixit and Alia Bhatt praise their screen presence and conclude their lengthy review set, Kalank has unmistakable contemporary resonance as it celebrates the transformative power of love and reconciliation at a time of rampant discord. It's worth a viewing not only for what it says, but also for how it says it. Skriva för The The Express Shubhra Gupta gives it a star and a half out of five and says: Kalank doesn't really lift from the screen. The whole feels like a giant set, stately and heavy and minus impact; the characters are all costumed and perfumed and largely life-less, sparking only in pieces. [52] Raja Sen, writing for the Hindustan Times, rated the film with two and a half stars out of five and praised Varun Dhawan, Alia Bhatt and Madhuri Dixit for shining in stunning but soulless cinema. He considers it a numbing ly plated meal, but needed salt. He says: Directed by Abhishek Varman and shot by masterful Binod Pradhan, the creators of Kalank not only want each frame to be a painting, but each dialogue a proverb, each scene a harbinger. The result is beautiful but boring, an opera that needed a stout songstress to warble through it halfway. [53] Nandini Ramnath writes for Scroll.in points out that the film glamorised the partition by replicating the kitsch aesthetic, adding, the sets that are meant to enhance the big-screen experience end up creating a distance from the clutter of the emotional conflicts. [54] Anupama Chopra of Film Companion scores it with three stars out of five opines that Kalank is likely to be the most visually stunning film of this year. She says: The film is an operatic fantasy filled with dizzying sets, swirling fabric and heartache, but to enjoy it you have to completely interrupt the disbelief. [55] The box office Kalank's opening day domestic collection is ₹21.60 crore. From overseas markets it counted ₹50.66 crore and from domestic circuit ₹95.65 crore. The

total global gross was ₹146.31 crore. [6] It had a good start at the box office, collecting ₹21.60 crore on opening day. It was also the biggest opener of his career for both Varun Dhawan and Alia Bhatt. But the film couldn't maintain momentum, and soon saw a drop in revenue, finally declared as box office failure. [56] [57] [58] Awards Kalank was nominated in six categories at the 65th Filmfare Awards held on February 15, 2020 in Guwahati, Assam. Out of 7 nominations, it won two awards, for Best Show Singer (Male) and Best Choreography. [59] [60] Event Date of ceremony Category Recipient Results Filmfare Awards 15 February 2020 Best Supporting Actress Madhuri Dixit Nominated Best Playback Singer (Male) Arijit Singh for Kalank Nahi won Best Playback Singer (Female) Shreya Ghoshal and Vaishali M hade for Ghar More Pardesiya Nominated Best Choreography Remo D'Souza for Ghar More Pardesiya Won Remo D'Souza and Saroj Khan for Tabah Ho Gaye Nominated Best Lyrics Amitabh Bhattacharya for Kalank Nahi Nominated Best Music Album Pritam Nominated References ^ Panchal , Komal Rj (12 March 2019). Karan Johar: Kalank is a labor of love. The Indian Express. Retrieved March 28, 2019. ^ Mathur, Kajol (April 23 Here is an interesting update from Varun Dhawan on at Filmfare. Retrieved June 15, 2018. ^ Hooli, Shekhar H. (21 April 2019). Kalank box office collection: These are the 2 reasons for this multi-starrer multi-crore disaster. International Business Times, India Edition. 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India: 4000 Overseas: 1300 Worldwide total: 5300 screens * #Kalank is the widest edition for Varun Dhawan and Alia Bhatt. *In addition, #Kalank is the widest release of 2019 *so far*. * #MahaveerJayanti [Wed] and #GoodFriday [Fri] holiday will boost the biz (Tweet) - via Twitter. ^ She would walk alone in darkness than follow someone else's shadow. Bahaar Begum✨@MadhuriDixit #WomenOfKalank #Kalank. Twitter.com. Twitter.com. Retrieved March 8, 2019. ^ She symbolizes the elegance & grace of a woman. Present Satya.@sonakshisinha #WomenOfKalank #Kalank. Twitter.com. Retrieved March 8, 2019. ^ Resilient at heart but everyone has a chapter they don't read aloud. Here's Roop!@aliaa08 #WomenOfKalank #Kalank #Kalank. Twitter.com. Retrieved March 8, 2019. ^ Fate loves the fearless and he is the most favored. Introducing Zafar!#MenOfKalank#Kalank @Varun_dvn. Twitter.com. Retrieved March 7, 2019. ^ A competing mind with a noble heart. 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Retrieved March 5, 2020. ^ Filmfare Awards 2020 Nominations. . Retrieved February 16, 2020. ^ Filmfare Awards 2020 Winners. . Retrieved February 16, 2020. External links India portal Film portal Bollywood portal Kalank on IMDb Kalank on Rotten Tomatoes Kalank at Bollywood Hungama Retrieved from 22018 Indian science fiction action film by Shankar 2.0Theatrical releaseDirect postered byS. Shankar Produced byA. SubaskaranWritten byS. ShankarB. JeyamohanMadhan Karky (Dialogues)StarringRajinikanthAkshay KumarAmy JacksonSudhanshu PandeyMusic byA. R. RahmanCinematographyNirav ShahRetiterad byAnthonyProductioncompany Lyca ProductionsDistributed byLyca ProductionsDharma ProductionsAA Films[1]Release date 29 November 2018 (2018-11-29)[2] (India)Playing time147 minutes[3]CountryIndiaLanguageTaBudget₹570 crore[4]Box cash rate. (655.81–800 crore][5][6] 2.0 is an Indian Tamil-language, Tamil-language science fiction action film[3][7] written and directed by S. Shankar, and written by B. Jeyamohan. Produced by Subaskaran under the banner of Lyca Productions. As the second installment in the Enthiran series, 2.0 is a standalone sequel to Enthiran (2010), with Rajinikanth reprising the roles of Vaseegaran and Chitti, along with Akshay Kumar and Amy Jackson. Sudhanshu Pandey, Adil Hussain, Kalabhavan Shajohn and K. Ganesh appear in supporting roles. The film follows the conflict between Chitti, a once dismantled humanoid robot, and Pakshi Rajan, a former ornithologist who seeks revenge on cellphone users to prevent avian population decline. The soundtrack was composed by A. R. Rahman, with lyrics written by Madhan Karky and Na. Muthukumar. Produced on an estimated budget of 570 crore (US$80 million), 2.0 is the most expensive Indian film to date. Production began in 2015, with head photography taking place at AVM Studios later that year. The first schedule was filmed at EVP World. Scenes were mainly filmed in India, especially in Chennai's Madras Boat Club and Delhi's Jawaharlal Nehru Stadium. Filming was completed in August 2017. The film is the first in Indian cinema to be shot in 3D, which was made by cinematographer Nirav Shah. The film was mainly shot in Tamil while Akshay Kumar's dialogues were shot in Hindi. Legacy Effects made its return to construct prosthetic makeup and animatronics, with visual effects monitored by V. Srinivas Mohan. The editing was handled by Anthony and the production design was performed by T. Muthuraj. 2.0 was released worldwide in both 3D and conventional format on November 29, 2018, along with its dubbed versions in Hindi and Telugu. It received mostly positive release. Critics particularly praised the film's visual effects, performances of Rajinikanth and Kumar, and social statement; pace and script received criticism. It earned 117.34 crore (US$16 million) worldwide on its first day, which was the second ever highest ever for an Indian film. The film crossed the 520 crore (equivalent to ₹560 crore or US$78 million in 2019) in its opening weekend to be the highest-grossing film worldwide for that week. 2.0 is the second highest grossing film in India and is the fifth highest-grossing Indian film in the world. [8] Plot Dr. Vaseegaran has recently built a new android humanoid assistant named Nila, which he introduces to a group of students. Soon after, all cell phones in the city begin to fly into the sky, throwing the public into panic. A scientific council gathers to discuss the phenomenon, where Vaseegaran proposes to activate the robot Chitti. But the plan is opposed by a member of the council, Dhinendra Bohra, whose father was killed by Chitti a few years ago. The mobile phones gather in a swarm and dead phone store owner Jayanth Kumar, telecoms company owner Manoj Lula, and Telecoms Minister Vaira Moorthy. Interior Minister S. Vijay Kumar gives permission for Vaseegaran to activate Chitti, on which he has already started working. The cell phone swarm destroys phone towers around the city and wrecks havoc on the public, manifesting like a giant bird. A newly activated and upgraded Chitti battles the bird in the city and destroys it with an explosion. The remaining phones are retreating and reforming. Chitti, who gets on battery, takes refuge in three antennas on a space station. The bird tries to follow but is repelled by the antennae. Chitti informs Vaseegaran about this incident, and confirms that the phones are powered by an aura, especially a concentrated mass of negative charge with electromagnetic properties. As the space station streamed positive charged ions into space, the bird was repelled. Vaseegaran builds a photo synthesizer that projects positive charging, which intends to neutralize the charge of the bird. The group confronts the bird and drains it of power. The phones take up a humanoid form, like the late ornithologist Pakshi Rajan. Chitti talks to Pakshi as he tries to destroy the synthesizer, with a flashback revealing that Pakshi objected to the use of modern mobile phones, from which radiation affected the brains of birds and caused mass deaths. Pakshi makes conferences and protests to address this, but the public dismisses and mocks him. Lula and Moorthy also reject his morale for their business and Jayanth Kumar shuns him from his shop as he tries to protest. Birds all over the city including Pakshi's sanctuary are dying out, including newborn chickens. An agitated and angered Pakshi, after not even one found found (as telecom companies reduced signal levels to cover up wrongdoing), hang themselves at a cell tower. Pakshi's negative charged spirit wakes up from the radiation from the tower. By absorbing the souls of all the deceased birds in the city, he becomes a vengeful entity. Chitti tries to convince Pakshi not to harm the public but Pakshi wants to punish their ignorance. Chitti has Pakshi caught and encased. The news spreads to the Council which decides to build an army of such robots for the military. Dhinendra, who is angered by Chitti's victory, frees Pakshi's spirit from the synth. Pakshi possesses Vaseegaran and attacks the public again, but Chitti refuses to attack his creator. Nila gets the red chip and reprograms Chitti to his evil 2.0 alter ego, after changing it so as not to harm the innocent, and commands him only to fight Pakshi. Pakshi captures 80,000 people in a football stadium and kills Dhinendra, who was present, by focusing radiation from several cell towers. Chitti disturbs and fights Pakshi's bird shape with his army. When Chitti takes, Pakshi transforms into its winged shape and creates several bird drones. The drones tear the robots to pieces, but before Pakshi can call for radiation, he is interrupted by one of Chitti's creations: the action figure bot Kutti. Released into the arena of Nila, kutti bots mount themselves on pigeons, forcing Pakshi to resign. Kutti's self-destruct and destroys Pakshi's drone. After Vaseegaran is released from possession, Pakshi is lead to the space station where he is destroyed. Vaseegaran is recovering in the hospital and tells Vijay Kumar, who comes to see him, that he feels Pakshi Rajan was a virtuous person who became a victim of the corrupt community. He also suggests that everyone should restrict the use of phones, and preserve the lives of birds as much as possible. Chitti, now restored to its original version, begins a relationship with Nila. In a post-credits scene, Sana Vaseegaran asks over the phone about the likelihood of cell phones flying again. Immediately, Vaseegaran's cell phone flies out of his hand and turns into Kutti 3.0 and says: I am your grandson. Cast Rajinikanth in three roles as Vaseegaran, a scientist who created a sophisticated robot in his image with a desire to confess it in the Indian army. He presented the robot as Chitti. [a] Chitti, an advanced andro-humanoid robot. It was designed with a speed capacity of 1 Terahertz (Hz) and a memory capacity of 1 Zettabyte. Kutti,[10] a microbot created by Chitti 2.0, which can transform and disguise itself as a mobile phone. Akshay Kumar as Pakshi Rajan An ornithologist who ran a bird sanctuary protesting Pakshi Rajan's excessive use of mobile phones fears that high-frequency electromagnetic radiation from cell sites threatens bird life. He reports it to Jayanth, the minister, and Manoj, but they deliberately ignore the issue. Deeply frustrated, Pakshi hangs himself to death from a cell tower. Now his aura, combined with the negative energy of deceased birds, can control mobile phones with electromagnetic radiation, which happens to be a fifth force. [11] Amy Jackson as Nila A native and feminine humanoid robot created by Vaseegaran, whose name is a contraction of Nice, Intelligent, Lovely Assistant. This robot is supposed to be a friend, helper, and janitor. It can run, perform forensic analysis, jump walls and disable electronic alarms. Later, it falls in love with Chitti. [12] Sudhanshu Pandey as Dhinendra Dhina Bohra[13] A scientist and son of Dr. Bohra,[a] who was once killed by Chitti. After his father's death, Dhina assumes the robot to be the Vaseegaran alter-ego and wants revenge on him. He happens to be the first person to express himself against the reintroduction of Chitti in the cabinet meeting. Later, he also becomes jealous of Chitti's return and, sneaking into the AIRD Institute, he frees Pakshi's aura from the containment circuit. Adil Hussain as Minister S. Vijay Kumar[14] The Home Minister, who unofficially gives permission to Vaseegaran for Chitti's reactivation. Ishari K. Ganesh as Jayanth Kumar Kalabhavan Shajohn as Vaira Moorthy, Minister of Telecommunications[15] Kaizaad Kotwal as Manoj Lulla Anant Mahadevan as Head of meeting Mayilsamy as personal assistant of Vaira Moorthy Michael Muthu as a police Priya Prince as Pakshi Rajans mother Mayur Bansiwal as Pakshi Rajan's father Sanchana Natarajan as a student visits Vaseegaran lab Maya S. Krishnan as a student visits Vaseegaran lab Murali Satagopan as a student visiting Vas egaran's lab Avijit Dutt as Dr.Sam Savitha Reddy as Sana (voice only) Adithya Shivpink as Cell Phone user Anitha Sampath as newsreader Production Development 2.0's cast and crew including actors Rajinikanth, Akshay Kumar, Amy Jackson, director S. Shankar, producer Allirajah Subaskaran and music director A. R. Rahman. The commercial success of Enthiran (2010) prompted the creators of the film to immediately consider making a sequel. In March 2011, the original film's cinematographer, Rathnavelu, revealed that the first pre-production work on a sequel had begun with the same technical team. [16] [17] S. Shankar, the director of Enthiran, went on to work with Nanban (2012) and I (2015) and planned to reunite with the same producers as the original was released, with Shankar revealing that he was unsure if the film will happen at all during an interview in 2014. [18] When Shankar finished production of I, he wrote the screenplay for three more feature films, including a sequel to Enthiran. [18] Pre-production work for the film had reportedly started in June 2015 with Lyca Productions deciding to fund the project. and Rajinikanth, composer A. R. Rahman and editor Anthony remain on the development team for the sequel, while Jeyamohan was added to write the script. Shankar also began informing the film's art director T. Muthuraj and visual effects supervisor V. Srinivas Mohan about their involvement in the film. [19] [20] Shankar had initially asked about K. V. Anand's availability. This was before Nirav Shah joined the technical team as a cinematographer in mid-2015 and visited specialized studios in the United States to research filming methods for 3D shots. [21] Jeyamohan completed work on the screenplay for the film in September 2015 and revealed that the story would be a direct continuation of the 2010 film, with film recording only to begin after the completion of Rajinikanth's engagements in Kabali (2016). The original film's scriptwriter, Madhan Karky, helped Jeyamohan on some of the more technical dialogue in the script. [24] While the film features characters and references to events from its predecessor, it is primarily a standalone sequel. [26] A press release that coincided with the start of the film's film shoot also revealed that Resul Pookutty would handle sound design, Legacy Effects would take care of animatronics work, and Mary E. Vogt would design special costumes. Stunt choreographer Kenny Bates and visual effects specialists John Hughes and Walt Jones of Tau Films also signed the film. [27] Unadjusted for inflation, 2.0 is so far the most expensive Indian film. [28] Casting director Amy Jackson plays Nila, a feminine humanoid robot. Shankar had initial discussions with Kamal Haasan, Aamir Khan, and then Vikram about portraying another role, but none of the three actors who signed on to appear in the film. [29] [30] The team then held talks with Hollywood actor Arnold Schwarzenegger for the role, who agreed to work on the film for a record-breaking replacement. [31] [32] [33] The decision makers chose not to sign Schwarzenegger, though there have been conflicting reasons regarding this decision. [b] British actress Amy Jackson signed on to work on the film in October 2015 and visited Los Angeles as part of the team's pre-production work. [36] In late November 2015, Rajinikanth also traveled to Los Angeles to meet with the film's producers and complete costume trials and initial motion capture effects work for the film. [37] After further negotiations with actors such as Hrithik Roshan and Neil Nitin Mukesh, the creators of Akshay Kumar signed to portray the role for which Schwarzenegger was originally considered. [39] Sudhanshu Pandey joined the cast of the film in March 2016 and revealed that he would portray a scientist who is the son of Professor Bohra from the original film. Adil Hussain started working on the film in July 2016, and part of his role, conducted extensive research on the life of news news In September 2016, Malayalam actor Kalabhavan Shajohn confirmed that he had tried a role in the film after Shankar was impressed with his performance in Drishyam and had signed him. [15] Filming jawaharlal Nehru Stadium in New Delhi, where a battle scene during a football tournament was filmed. An official launch event was to be held on December 12, 2015, which coincided with Rajinikanth's birthday. However, the team chose to avoid publicity following the floods in the South Indian Sea in 2015. [41] Instead, the team held a low key launch event at AVM Studios on December 7, with the director and producers present. Titled 2.0, the film then began its first scheduled shooting on December 16, 2015 at a set performed on the outskirts of Chennai at EVP World. [42] [43] On the first day of the shooting, a scene featuring Rajinikanth and several dwarf actors was shot on the remainder set, while the team's principal cast and crew also gathered for a photo shoot. [44] The first schedule of the film, consisting of Rajinikanth and Amy Jackson, continued in Chennai until December 30, 2015. [45] The team then worked on a second schedule throughout mid-January 2016 in Chennai and recorded scenes with Rajinikanth at Mohan Studios and madras boat club. [46] Shankar continued filming portions that did not involve the leading actors throughout February 2016 in Chennai, with a car chase sequence shot in Royapettah. [47] Another schedule for shooting a song was initially set to be held at salar de Uyuni in Bolivia but was cancelled due to bad weather, and the team chose not to travel to the country. [48] Akshay began filming for the film in Chennai in early March 2016 and participated in a schedule held at the EVP Film City studio in Chennai. A set of a cell phone store was built on site, while night scenes with robotic equipment and military tanks were also canned. [49] The team then moved to Delhi to maintain a forty-five-day schedule, and continued from the same scenes with military tanks shot in Chennai. [50] The team then filmed sequences at Jawaharlal Nehru Stadium depicting an Indian Super League match between Chennaiyin FC and Mumbai City FC, featuring hundreds of junior performers recruited to act as supporters. Actors Araitabh Bachchan and Abhishek Bachchan visited the film set at the stadium with media reporting that the pair were set to make cameo appearances, though the claim was later denied by the team. [51] Rajinikanth then joined the team in Delhi at the end of March to continue shooting for the project, with the climax sequences being filmed. Action scenes containing robotic equipment were filmed in early April in Delhi, with cinematographer Nirav Shah using helicams to capture sequences with three main roles. [53] [54] A further 10-day schedule took place in May 2016 in Chennai, with to be shot at EVP Film City studios as well as at The Forum Vijaya shopping center. [55] During the shooting at the studios, visual effects designer Srinivas Mohan digitally converted a green screen sequence into locations including Red Fort and Parliament from Delhi after the team was unable to secure the shooting permit there. [56] In June 2016, Shankar revealed that after 100 days of shooting, scenes including climaxes and two major action sequences had been completed and that the film was fifty percent complete. [57] Adil Hussain and Kalabhavan Shajohn began their work in the film in July 2016 in Chennai, while the rest of the cast had an extended break after Rajinikanth fell ill. [58] Production continued throughout August and early September 2016 without starring in Saligramam in Chennai, where the team shot action sequences of luxury cars that blew up. [60] After his illness and subsequent recovery, Rajinikanth returned to the productions of the film in early October after a hiatus of nearly four months. He shot for scenes alongside Amy Jackson in Chennai, where he was with fighting big birds created with animatronic technology with actor Riyaz Khan also joining the cast. Shortly after the schedule was completed in early October, Shankar revealed that the film was two-thirds complete, after a hundred and fifty days of shooting. [61] [62] Another schedule began in early November at EVP Film City in Chennai with all the leading voices and continued throughout the month. [63] All filming ended except for a song that featured a production performed in Chennai. Jackson was given a 10-day internship by choreographer Bosco. Filming was completed in August 2017. [64] [66] Main photography ended on October 22, 2017. [67] Music Main articles: 2.0 (soundtrack) and 2.0 (score) A. R. Rahman composed the film's soundtrack and score, during the film's pre-production work, in December 2015. Recording the songs took place for almost four years. In an interview with Archana Chandhok about Zee Tamil, Rajinikanth revealed that director Shankar wanted to make 2.0 without any songs. [68] However, Rahman was still not convinced and felt that an album should have at least four songs to give listeners a healthy experience. [68] A promotional music event for the film was held at the Burj Al Arab in Dubai on October 27, 2017, in a magnificent manner. And on the same day, two tracks from the film, Endhira Logathu Sundhariye and Rajaali, were released in Tamil and dubbed versions in Telugu and Hindi[69] Madhan Karky and Na. Muthukumar as the lyrics to the songs of Tamil . The third track, Pullinangal, was included in the part of the soundtrack album on November 6, 2018. The soundtrack was released on June 29, 2019. [70] The recording of the original music began in London and Rahman's Los Angeles studios in Unlike previous projects, Rahman began completing the original background score six months back before release because he felt the scenes were very heavy and it needed a lot of work. [71] Marketing and release In November 2016, it was revealed that 2.0 was scheduled for release under Diwali on October 18, 2017. [72] In April 2017, Raju Mahalingam, the film's former producer, announced that the film's release had been postponed until January 25, 2018, citing better incorporation of visual effects. [73] The release date was later moved to April 14, 2018. [74] The release date was moved again to April 27, 2018, but instead Kaala took that location, resulting in another delay in the film. [75] The music video for the film was revealed on August 25, 2017. [76] The film, which contains approximately 1,000 visual effect shots according to producers, was delayed numerous times, while the computer-generated imagery (CGI) work was completed by numerous effect studios. [77] The film was finally scheduled for release in theaters on November 29, 2018. [78] The 2.0 teaser was released on Ganesh Chaturti, September 13, 2018, in both 3D and 2D.[79] the 3D version was positively received, while some expressed disappointment at 2D.[80] Its 2D teaser video has been viewed over 32 million times in 24 hours. [81] The subject of the film was trending and peaked search for questions on Google Trends for a week. [82] But the teaser did not mention the release date. According to the source, there may be a lot of VFX work left in the film and they don't want to delay things too much. That's why, the creators of Lyca Productions seem to have put out the teaser so they can keep the audience busy. [83] In addition to its original language, the film will be released in 14 other languages with dubbed versions. [84] [85] [86] The film has recovered approximately ₹370 crore (equivalent to ₹398 crore or US$56 million in 2019) from satellite, digital and music rights. [87] This includes, but is not limited to, approximately 110 crore (equivalent to ₹118 crore or US$17 million in 2019) for satellite and digital rights and ₹50 crore (equivalent to ₹54 crore or US$7.5 million in 2019) for digital rights, the latter sold to Amazon Prime Video. [88] Ahead of the film's release, the Cellular Operators Association of India (COAI) filed a complaint, demanding the recall of the Central Board of Film Certification (CBFC) certificate of the film for promoting anti-scientific attitudes towards mobile phones and mobile networks. [89] The organization alleged that the producers falsely depict mobile phones and mobile towers as harmful to living creatures and the environment including birds and humans. [90] Meanwhile, a spokesman for Lyca Productions said: We have no obligation to toe the line and the film does not chase or defame [sic] anyone. [92] Various studies in India have electromagnetic radiation from cell sites has a harmful effect on bird health. [c] In China, the film was released on September 6, 2019. It was said to be released by HY Media in 10,000 theaters with 56,000 views, which includes 47,000 3D views, which is the largest release ever for an Indian film in the country in May 2019,[96][97] with a mandarin dub and subtitles,[98] but the release was delayed until September 6, 2019 and released on about 48,000 screens. [99] A dubbed Russian-language version of the film will also be released in Russia on July 25, 2019. [101] Reception Box office 2.0 was released in about 6900 screens in India and over 2,000 screens abroad. [102] On its opening day, 2.0 earned about 80 crore (equivalent to ₹86 crore or US$12 million in 2019) gross collection in India (all versions), which was the second highest ever for an Indian film after Baahubali 2: The Conclusion (2017)'s ₹154 crore (equivalent to $174 crore or US$24 million in 2019). [103] This was around 64 crore nett. [104] Its worldwide gross was over ₹117.34 crore (equivalent to $126 crore or US$18 million in 2019), which was also the second highest worldwide collection for an Indian film on its first day after Baahubali 2. [105] On its second day, the film went on to be number one at the Australian box office. [106] In Malaysia, the film had an all-time highest opening for any Tamil film. [106] On its second day, the film served about the crore nettein India. [104] The All-India business of 2.0 rose to 56-57 crore nett on Saturday (the third day) due to positive word-of-mouth in northern India, while collections in southern India saw a smaller drop. [107] Its all-India total increased to 165.5 crore nett. On its third day, the film earned about 290 crore (equivalent to ₹312 crore or US$44 million in 2019) worldwide in all languages, including ₹85 crore (equivalent to ₹92 crore or US$13 million in 2019) from overseas markets. [108] At the U.S. box office, the film surpassed the lifetime affair of Rajinikanth's previous film Lingaa (2014) in just two days. [106] The film debuted at number 11 at the U.S. box office, earning $4.09 million. [109] The screen count was increased from 20 to 75 in Pakistan on its second day to meet the demand. [106] 2.0 earned US$14.75 million (₹ 1.03 billion) in the first five days in foreign markets. [102] On its fourth day, on a Sunday, business took up over India, which led to the film collecting an opening weekend collection of about 400 crore (US$56 million), the highest amount any film earned in the week of November 29 to December 2, before Fantastic Beasts: The Crimes of Grindelwald (2018). [110] [78] Collections in India, which discounted abroad, were ₹291 crore (equivalent to ₹328 crore or US$46 million in 2019) (229 crore nett) in all This pushed it ahead of Enthiran, who was the previous highest-grossing film from Tamil film with a 205 crore nett in India. [111] In its four-day opening weekend, the film opened at number one at the United Arab Emirates box office and earned $2.5 million, ahead of Creed II (2018). [109] On its fifth day, the film earned about 451 crore (US$56 million) worldwide in all languages, including ₹114 crore (US$16 million) from international markets. [112] In North India, its Hindi version earned about 111 crore (US$16 million). [113] Along with the sixth day of activity , 24 crore netted, the film earned ₹ 282.31 crore netted in India. It made record deals in the southern Indian states of Tamil Nadu and Kerala. [114] By the end of seven days, the film earned ₹480 crore (US$67 million) worldwide, which included ₹362 crore (US$51 million) in India and US$15 million (₹ 1.18 billion) in foreign markets. [115] The extended first week's worldwide collection of 520 crore (US$73 million). [116] Critical response To the review aggregation website Rotten Tomatoes, 2.0 has an approval rating of 59% based on 17 reviews and an average rating of 5.39/10. [117] India 2.0 received generally positive reviews from critics in India. [118] [119] [120] Shankar's direction, visual effects, performances of Rajinikanth and Kumar, suspense, and social statement received praise, while the introduction, script and dialogues drew criticism. [121] Taran Adarsh gave the film five stars out of five and applauded Shankar as a visionary... He hits the ball out of the park this time. Akshay Kumar is amazing, while Rajinikanth is the boss. [122] A critic of Bollywood Hungama gave it four and a half stars out of five and similarly praised Shankar, [His] direction is very effective and he proves once again why he is one of our best filmmakers. He doesn't get overwhelmed by the technology available and makes proper use of it. [123] S Subhakeerthana of the Indian Express gave it four stars out of five: Shankar has raised the bar in filmmaking in terms of visualization, grandeur, and each frame of his fascinates you as a viewer. [124] Business Today's Ramesh Bala gave it four stars out of five, and found Kumar to be the film's spotlight: He has rocked both as Birdman and as a normal man in an emotional flashback. [125] Writing for the Hindustan Times, Raja Sen rated 2.0 three and a half stars out of five, terming Rajinikanth as smarter than a smartphone and counting him and Kumar among the film's strengths. [126] A critic of the Indo-Asian News Service also gave three and a half stars out of five and wrote: Unlike most science fiction movies, 2.0 takes the commercial route of entertaining, thus encountering as illogical in places, but that's what makes it insane [127] Devesh Sharma of Filmfare also gave three and a half stars out of five. [128] [128] Suganth of the Times of India gave it three stars out of five; He stated that there is a sense of just going through the motions in the first half, but found that action sequences and chemistry between leads helped keep the film fun for most of its run-time. [129] Writing for Film Companion, Anupama Chopra also gave the film three stars out of five: 2.0 is visually overpowering – the VFX is mostly first-rate – but the script doesn't offer the seamless mix of romance, drama and comedy [as its predecessor]. [130] Janani K, film critic for India Today, gave 2.0 three stars out of five and appreciated the film's theme, but felt it could be presented better and wrote: Although it is a much needed [sic] message, it could have been explained in an exciting way rather than the pedantic treatment it gets. [131] Rajeev Masand also gave it three stars out of five. [132] Shubhra Gupta of Indian Express gave the film two stars out of five, describing it as boring as ditchwater in the first half, perking up a bit in the second, with a halfway watchable Akshay Kumar, and a Rajinikanth coming to his own right towards the end, too little. [133] Pragati Saxena of the National Herald endorsed Gupta, criticizing the film's pace and lethargy. [134] Writing for CNN-News18, Rohit Vats also ranked two stars out of five and criticized the writing, opining, [Shankar's] characters have not evolved the way the world around them has. [135] Saibal Chatterjee of NDTV also gave two stars out of five, saying, Bunkum is bunkum no matter how big the buckles behind it are. [136] Overseas Simon Abrahams of RogerEbert.com gave the film three and a half stars out of four, stating: For all reason–against all common sense–2.0 works, and in great, great way. [137] Shilpa Jamkhandikar of Reuters wrote, This film certainly has the look and feel of a big-ticket Hollywood production, and that alone is worth the price of the ticket. [138] Kumar Shyam of National gave it three and a half stars out of five and wrote, 2.0 is a very clever spectacle not to be missed for its pure boldness and scale. [139] Rafael Motamayor of Polygon wrote, 2.0's biggest draw is its impressive use of visual effects, and the film didn't waste a moment to show off its budget. He felt[t] he effects [were] detailed enough to stand against a $200 million dollar U.S. blockbuster. [140] Awards and nominations Annual Award Category Recipients and Nominees(s) Results Ref. 2018 Ananda Vikatan Cinema Awards Best Cinematographer Nirav Shah Won [141] Best Makeup Artist BanuA. R. Abdul RazzaqLegacy Effects Won Best Animation and Visual Effects V. Srinivas MohanShankar Won Talk of the Town 2.0 Won the 2019 Asian Film Awards Best Visual Effects V. Srinivas Mohan Nominated Best Sound Resul Pookutty Nominated Footnotes ^ a b As depicted in the 2010 film Enthiran. ^ While NDTV that the team was unwilling to compromise on some of Schwarzenegger's requests for changes to the script,[34] Lyca Productions creative director Raju Mahalingam said contractual contradictions were the reason they did not sign the actor. [35] ^ Individuals and the Ministry of Environment, Forest and Climate Change (MoEFCC) findings in the years 2008, 2011 and 2014, which support the theory. 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